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# HITCHCOCK'S BANJO COLLECTION.

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Price 50 Cents.

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## 230—EASY PIECES—230

—FOR THE—

—≡ **BANJO.** ≡—

—BY—

FRANK B. CONVERSE.

(See Table of Contents.)

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NEW YORK:

HITCHCOCK'S MUSIC STORES,

166 NASSAU STREET,

283 SIXTH AVENUE,

OPPOSITE CITY HALL.

NEAR 18TH STREET.

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## V O C A L .

- Angel Mother in my dreams.* A lovely song and chorus by Th. H. Murray, author of several famous Ethiopian melodies. . . . . 40
- Burnished and bright are my arms.* A magnificent *bavara* song for baritone. Very effective for concert use. E. Reylof. . . . . 40
- Birds upon the Tree.* Bright and melodious with a very pretty chorus. Robey. . . . . 40
- The bright River.* A composition of particular value, possessing elements of popularity. Miss Ida E. Hutchings. . . . . 40
- Dolly, the Dairy Maid.* This song, having a very fine flowing melody, is gaining great favor. As a parlor song it cannot be excelled. Robey. . . . . 40
- Down by the rippling stream.* A first-class song and dance. Professionals and amateurs are sure to make a hit with it, as it is full of life and melody. Straight. . . . . 40
- Down the rolling Brazos.* A song of "the sunny south" by Buckskin Sam, author of the beautiful "Bonita, don't say no." A splendid piece of music with a very effective chorus. . . . . 40
- Extend a helping hand.* Proper rendering of this song will always meet with applause. We can recommend it. Warren. . . . . 40
- Good-bye, Polly, I must leave you.* A pleasing composition by Mr. Robey, author of "I am just beginning to like you." . . . . 40
- The good old times.* What they were, is very well told in the words as well as the music. It is certain of success. . . . . 40
- Golden slumbers kiss your eyes.* An exquisite lullaby, a worthy companion to Gershalk's world-renowned "Cradle Song." Warren. . . . . 30
- God bless the bright gem of the sea.* A marvelously stirring air, which together with its inspiring words belongs in the front ranks of Irish national melodies. F. C. Weber. . . . . 40
- Gracie to Zion's Land.* The composer, Th. H. Murray, must have been in a very jolly mood when he wrote this rollicking jubilee song. . . . . 40
- Good-bye, my darling.* A very pretty serio-comic song. Robey. . . . . 40
- Ho! bring wine.* A hearty drinking song, especially adapted for New Year, yet ever in order all the year round. Straight. . . . . 40
- His last request.* A pathetic ballad, full of tenderness and feeling. Maylath. . . . . 40
- I rest me, oh my sailor.* Sacred words have been written by Mr. Walter Cooper to the music of Schubert's beautiful "Last greeting." It is arranged for alto and baritone. . . . . 40
- I am just beginning to like you.* One of Robey's choicest compositions; a serio-comic song of exquisite humor and melody. . . . . 40
- I am waiting for my sailor boy.* The sailor's faithful lass, pouring out the love of her heart for the expected loved one, is very graphically portrayed in this excellent ballad. Skelly. . . . . 40

- I am weary of earth.* A very fine composition of high merit, especially suited for requiem service. Wild. . . . . 40
- Keep the mill a-going, boys.* A fine motto-song, which is always sure to please. Robey. . . . . 40
- Keep your eye upon the finger-board.* A comic motto-song. Straight. . . . . 40
- Love's young dream land was sweet.* A ballad of great musical merit; particularly suitable for concert use. Rutledge. . . . . 40
- My heart is where the Shamrock grows.* This patriotic song, which appeals to the heart of every Irishman, has an excellent melody. Robey. . . . . 40
- My bear's a soldier boy.* Miss Annie Pixley's celebrated march-song. It is the great success of the day. Maylath. . . . . 40
- Member ob society.* Another of Murray's famous Ethiopian songs. . . . . 40
- Mind you rise in the morning, John.* A father's advice to his son, told in excellent words and music. Robey. . . . . 40
- My dear one gone away.* A sweet sentimental song, with a very sweet melody. Allen. . . . . 40
- Old abbey ruins.* Another one of Mr. Robey's characteristic songs. . . . . 30
- Out on the ocean.* A fine naval song with a rousing chorus. Robey. . . . . 40
- Over the Brooklyn Bridge.* A new song on a new subject. A happy idea and a good melody. Skelly. . . . . 40
- Oh Brudrren what am dat I see?* Another jolly Ethiopian song, with a rousing melody. Murray. . . . . 40
- Pretty little darling, I love you! One* of the neat sensational songs of the day. Mlle. Vanoni and other concert singers have achieved great success with it. Warren. . . . . 40
- Pretty little Hattie Dean.* By the author of "Sister, hear my evening prayer," it reminds one of melodies of former days, such as "Darling Nellie Gray," etc. Vickers. . . . . 40
- The Rose of Killarney.* Anything pertaining to "Killarney's lakes and dells" is certain of success. Here we see the subject in a new song. Robey. . . . . 40
- Sadly and lonely I wander.* A very pathetic song with a pretty chorus, by the author of "De gates ob sin." Herrick. . . . . 40
- Sweet Little of the Vale.* Another of Vickers' elegant songs. Just the thing to sing at a friendly gathering and certain to please. . . . . 40
- Songsters of the morning.* A joyous lay, suggestive of the happy singings of the merry birds. Miss Ida E. Hutchings. . . . . 40
- That charming little word, "Mama."* Another pleasing ballad by Miss Hutchings. . . . . 40
- When the Birdies Nest Again.* Since the publication of the magnificent waltz-song "When the leaves begin to turn," nothing has appeared to equal this brilliant composition. It is unquestionably J. P. Skelly's greatest success, and we predict for it an extensive sale. . . . . 60

HITCHCOCK'S BANJO COLLECTION.

# 230 EASY PIECES

FOR THE

**BANJO.**

COMPRISING A CHOICE COLLECTION OF

Polkas, Waltzes, Clog Hornpipes, Reels, Jigs, Walkarounds, Songs, Etc., Etc.,

In both the "GUITAR" and "BANJO" styles of execution.

Arranged and Compiled by

**FRANK B. CONVERSE.**

Author of "BANJO WITHOUT A MASTER;" "THE BANJO AND HOW TO PLAY IT;" "COMPLETE METHOD FOR THE BANJO;"  
"SIMPLIFIED METHOD FOR THE BANJO;" "THE BANJOIST;" "ANALYTICAL BANJO METHOD," Etc.

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NEW YORK:

**BENJ. W. HITCHCOCK, PUBLISHER.**

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Gift of

# SALUTATORY.

The Oliver Ditson Co.  
Nov. 28, 1900.

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IN presenting this work to the admirers of the Banjo, we deem it superfluous to multiply words in its commendation, — the name of the author being sufficient confirmation of its superior excellence, reliability, and value. Yet a few words, explanatory of its general character and scope, may not be considered inappropriate.

That so little of what may be classed as good, or suitable music for the Banjo has been issued, seems an anomaly, viewed in connection with the universal popularity and use of the instrument, which, however, can be dispelled, by the fact, that, very few competent persons have given the subject the rigid investigation required for a practical illustration of its many beauties, and the elucidation of principles for general guidance. Of these few, notably at the head, and, we might add, the very pioneer, stands MR. FRANK B. CONVERSE, the universally acknowledged PREMIERE BANJOIST OF THE WORLD, to whose indefatigable efforts, — attested measurably by his various published works upon the subject, issued during the past quarter of a century; his life-long devotion to the elevation and advancement of the instrument and its music, — both in this country and abroad, — professionally, and as a teacher and composer, the “Banjo World” is admittedly indebted for the pre-eminent position now occupied by its favorite instrument.

Unfortunately — for the Banjo — much that is published, termed “Music for the Banjo,” has proven to be but little more so than in name, unmusical compositions, peurile and inartistic transpositions, faulty and awkward alike in construction and adaptation to the capacities of the instrument.

Fully sensible of the steady demand for reliable and popular music, suitably arranged for the instrument, we have been induced to issue the present work, comprised wholly of the especial arrangements of Mr. Converse. This compilation will be found, in reality, to embrace the “Music of all Nations,” in almost endless variety and character; and the degree of versatility still further enlarged by arrangements in both the “Guitar” and the true “Banjo” styles of execution. The pieces range in several grades, yet may all be classed as “easy,” having been carefully arranged and *adapted to the instrument* upon a most perfect, yet natural, system of fingering, admitting of smooth and facile execution, and, consequently, easy attainment by executants of even moderate powers.

In conclusion, we desire to express our gratification in being able to present to the lovers of the Banjo, this invaluable collection, feeling confident of its favorable reception, not alone by the PROFESSIONAL BANJOIST, to whom it will be a most desirable companion, and the AMATEUR, who will find it to be a storehouse of pleasure and recreation, but the TEACHER as well, who will appreciate its value and usefulness in reducing his labors.

THE PUBLISHER,



# MELODIES OF ALL NATIONS.

## WHAT SHALL I DO?

Words and Music by J. L. FEENEY.



## OUR SELECTED IRISH STYLE.

Words by WM. HARDMAN.

Music by NED STRAIGHT

Musical score for 'OUR SELECTED IRISH STYLE.' in G major (one sharp) and 2/4 time. The score consists of four staves. The melody is written on the upper staff, and the accompaniment is on the lower staff. The piece includes various musical notations such as triplets, sixteenth notes, and rests. The tempo is marked 'Allegro.' The score concludes with a double bar line.

7\* 7f

5f

CHORUS. 4/4

## TEXAS CHARLIE.

Words by GEORGE COOPER.

Music by FRED A. ROTHSTEIN.

Musical score for 'Texas Charlie' in 6/8 time, key of D major. The score consists of four staves. The first staff contains the melody with various ornaments and slurs. The second and third staves provide harmonic accompaniment with chords and single notes. The fourth staff continues the accompaniment, featuring a '5b' marking above a measure. The piece concludes with a final chord.

## THE CLOUDS ARE ROLLING BY, JENNIE.

Words by GEORGE COOPER.

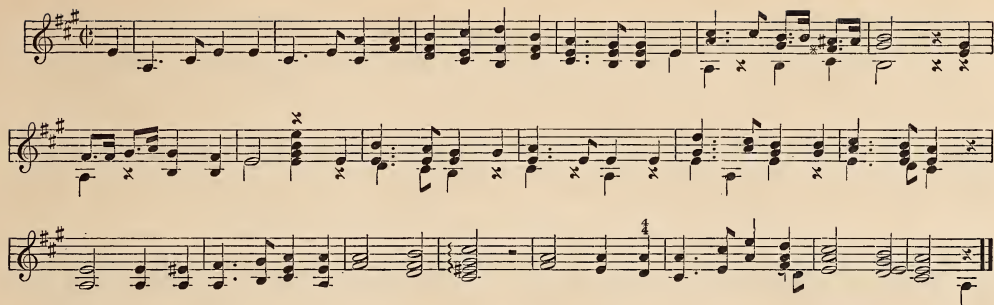
Music by H. MAYLATH.

Musical score for 'The Clouds Are Rolling By, Jennie' in 6/8 time, key of D major. The score consists of four staves. The first staff contains the melody. The second and third staves provide harmonic accompaniment, with the third staff including a '7f' marking above a measure. The fourth staff continues the accompaniment, featuring a '3' marking above a measure. The piece concludes with a final chord.



# DIE WACHT AM RHEIN.

5



## PERT POLKA.



## MAY BLOSSOM POLKA.



## TAKE GOOD CARE OF MOTHER.

Melody by JAMES A. BLAND.

Words by Mr. MURPHY.

The musical score is written on six staves. The first five staves contain the main melody, which is a simple, gentle tune in G major (one sharp) and 2/4 time. The melody is written in a single voice part, with the lyrics 'TAKE GOOD CARE OF MOTHER' written below the notes. The sixth staff is the chorus, which begins with the word 'CHORUS.' and continues the melody. The score is printed in black ink on a light-colored background.

# DE ANGELS AM A COMING.

7

Words and Music by JAMES A. BLAND.

1st.

2d.

This musical score is for the song 'De Angels Am A Coming' by James A. Bland. It is written in G major (one sharp) and 4/4 time. The first system is labeled '1st.' and the second system is labeled '2d.'. Both systems feature a treble clef and a key signature of one sharp. The music is composed of two staves, with the upper staff containing the melody and the lower staff providing a harmonic accompaniment. The melody is characterized by a series of eighth and sixteenth notes, creating a lively and rhythmic feel. The accompaniment consists of chords and single notes, providing a steady foundation for the melody. The score ends with a double bar line and repeat signs.

## THAT'S ALWAYS THE WAY WITH YOU BOYS.

Words and Music by J. P. SKELLY.

CHORUS.

5b

7B

This musical score is for the song 'That's Always the Way with You Boys' by J. P. Skelly. It is written in G major (one sharp) and 4/4 time. The score is composed of five systems, each featuring a treble clef and a key signature of one sharp. The music is composed of two staves, with the upper staff containing the melody and the lower staff providing a harmonic accompaniment. The melody is characterized by a series of eighth and sixteenth notes, creating a lively and rhythmic feel. The accompaniment consists of chords and single notes, providing a steady foundation for the melody. The score includes a section labeled 'CHORUS.' and ends with a double bar line and repeat signs. The notation includes various musical symbols such as notes, rests, and accidentals.

## I'D SOONER BE LUCKY THAN RICH.

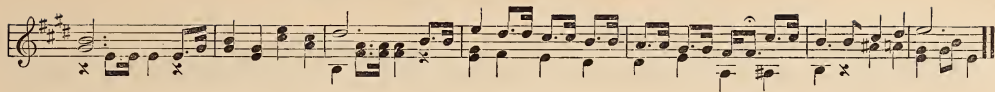
Words and Music by NED STRAIGHT.

Musical score for "I'D SOONER BE LUCKY THAN RICH." by Ned Straight. The score is written for four voices (Soprano, Alto, Tenor, Bass) in G major (one sharp) and 2/4 time. It consists of four staves. The first three staves contain the main melody and accompaniment. The fourth staff begins with the word "CHORUS." and continues the melody. The music features various musical notations including eighth and sixteenth notes, rests, and bar lines.

## GWINE TO ZION'S LAND.

Words and Music by THOMAS H. MURRAY.

Musical score for "GWINE TO ZION'S LAND." by Thomas H. Murray. The score is written for four voices (Soprano, Alto, Tenor, Bass) in G major (one sharp) and 2/4 time. It consists of three staves. The first staff is divided into sections labeled "SOLO." and "CHORUS." with a "2" indicating a second ending. The second staff also has "SOLO." and "CHORUS." sections. The third staff is divided into sections labeled "1st Tenor.", "2d Tenor.", "Baritone.", and "CHORUS." The music includes various musical notations such as eighth notes, sixteenth notes, and rests.



THE BOYS OF LANCASHIRE.

Words by JOHN WILLIAMS.

Music by DAVE BRAHAM.



CHORUS.



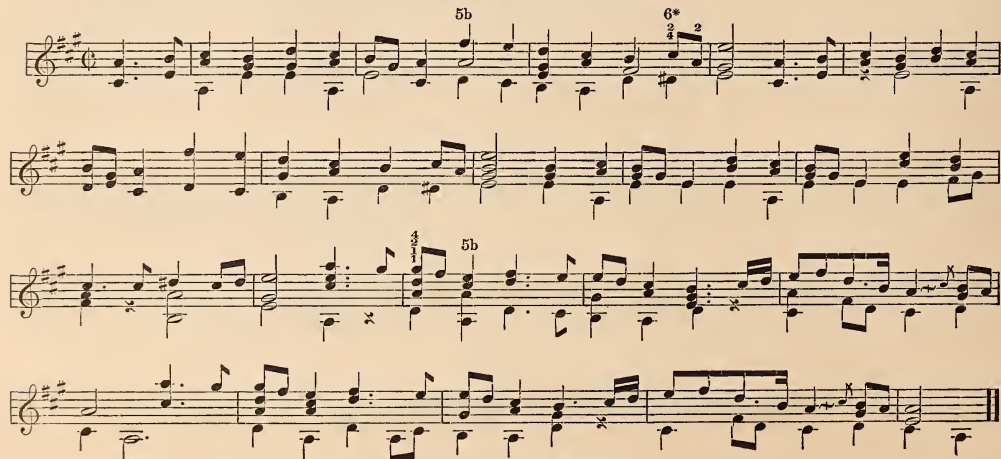
DANCE.



## RUSSIAN NATIONAL HYMN.



## AUSTRIAN NATIONAL HYMN.





# HOW TO BE A MASHER.

11

Words and Music by ALEXANDER SPENCER.

5b 7\* 3

*Tempo di valse.*

9\*

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## THE BRIDAL WALTZ.

Musical score for "THE BRIDAL WALTZ." in 3/4 time, key of D major. The score consists of five staves. The first staff is the main melody. The second staff has two first endings labeled "1st." and "2d." with repeat signs. The third staff continues the melody and includes a "Fine." marking. The fourth and fifth staves provide a harmonic accompaniment. The piece concludes with a double bar line and a key signature change to D minor.

## BLACKSNAKE REEL.

Musical score for "BLACKSNAKE REEL." in 2/4 time, key of D major. The score is written in "Banjo Style" and consists of two staves. The first staff includes first and second endings labeled "1st." and "2d." and ends with a "D. C." (Da Capo) instruction. The second staff continues the melody, featuring various ornaments and a final flourish labeled "5b". The piece concludes with a key signature change to D minor.



# AN AMERICAN'S TOAST.

13

Words and Music by WM. DEVERE.

10b

Musical score for 'AN AMERICAN'S TOAST.' in G major (one sharp) and 2/4 time. The score consists of four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a melody with eighth and sixteenth notes, including a triplet marked '3b' and a measure marked 'x'. The second staff continues the melody with similar rhythmic patterns, including a triplet marked '3' and a measure marked '5b'. The third staff features a treble clef and a key signature of one sharp, with a measure marked '5b' and a section labeled 'CHORUS.' The fourth staff continues the chorus with a treble clef and a key signature of one sharp, including a measure marked '5b' and a wavy line indicating a trill or grace note.

# THE STARRY FLAG.

Words and Music by H. MILLARD.

*Introduction.*

Musical score for 'THE STARRY FLAG.' in G major (one sharp) and 2/4 time. The score consists of four staves. The first staff begins with a treble clef and a key signature of one sharp (F#), followed by a section labeled 'Introduction.' The second staff continues the melody with eighth and sixteenth notes. The third staff features a treble clef and a key signature of one sharp, with a section labeled 'CHORUS.' The fourth staff continues the chorus with a treble clef and a key signature of one sharp, including a measure marked '5b' and a wavy line indicating a trill or grace note.

## MIKADO POT POURRI.



## A WANDERING MINSTREL.

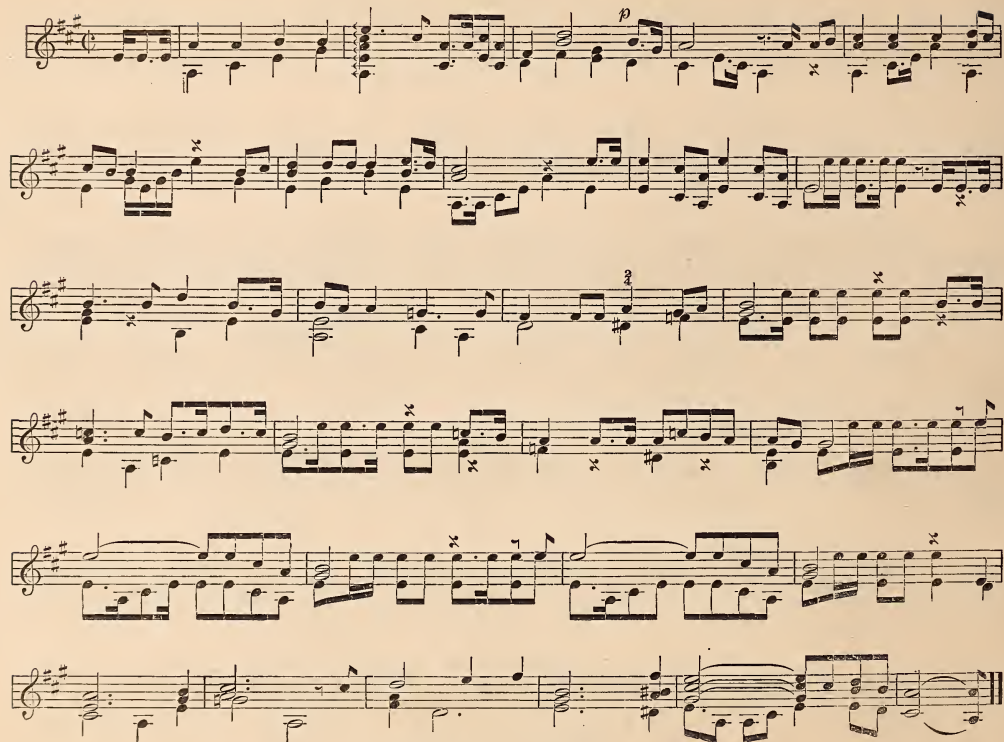


7B x 3b 3b 5B *ritard.*

## I'VE GOT A LITTLE LIST.

5b 4 3 5b

## FRENCH NATIONAL (Marseillaise) HYMN.



# THE BABIES ON OUR BLOCK.

17

By permission of DAVE BRAHAM.

The musical score is written for a single melodic line on a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The piece consists of seven staves of music. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests. There are several dynamic markings, including '5B' (likely fortissimo) and '5b' (likely fortissimo). A 'slide.' marking is present above a triplet of eighth notes on the fifth staff. The score concludes with a double bar line and a final chord marked with '9\*' (likely a dominant ninth chord).



## NOBBY JOE.

Words and Music by J. L. FEENEY.

*Tempo di valse.*

## CHORUS.

# HAIL COLUMBIA.

19

The musical score for 'Hail Columbia' is presented in six staves, all in treble clef with a key signature of two sharps (F# and C#). The music is written in a style typical of late 19th-century sheet music, featuring a mix of single notes, chords, and complex rhythmic patterns. The first staff begins with a treble clef and a key signature of two sharps. The second staff includes fingerings (3, 2b, 5B, 9) and an 'x' mark above a note. The third staff includes fingerings (3, 2b, 2B) and an 'x' mark above a note. The fourth staff continues the melodic line with various chordal accompaniments. The fifth staff shows a continuation of the melody with some rests. The sixth staff concludes the piece with a final cadence, including a '3' fingering and a '6B' marking. The music is characterized by its rhythmic complexity and the use of various musical notations to indicate performance details.

## JOG ALONG TO GLORY.

Words and Music by M. H. ROSENFELD.

9\*

CHORUS.

DANCE.

BREAK.

1 2 3 4 9\*



# THE BIRD POLKA.

21

Drum. ~~~~~

FINE.

*D.C.*

The musical score for 'The Bird Polka' is written on three staves in G major (one sharp) and 2/4 time. The first staff begins with a drum roll indicated by a wavy line. The melody is characterized by rapid sixteenth-note passages. The second staff concludes with a double bar line and the word 'FINE.' The third staff continues the melody, featuring a triplet of eighth notes marked with '4 2' above them, and ends with a double bar line and the instruction 'D.C.' (Da Capo).

## DUDE! DUDE! DUDE!

Words and Music by CHARLES D. CRANDALL.

CHORUS.

The musical score for 'Dude! Dude! Dude!' is written on four staves in G major (one sharp) and 6/8 time. The first two staves form the main body of the song, featuring a melody of eighth and sixteenth notes with a steady bass line. The third staff is labeled 'CHORUS.' and introduces a new melodic line with a more complex bass line. The fourth staff continues the chorus. The score is characterized by its rhythmic drive and use of chords.

# MY HEART IS WHERE THE SHAMROCK GROWS.

Arr. by NED STRAIGHT.

Words and Music by W. C. ROBEY.

*Dolce con gusto.*

The musical score for "My Heart Is Where the Shamrock Grows" is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The piece begins with a tempo marking of "Dolce con gusto." and consists of two main sections. The first section is an 8-measure phrase that repeats. The second section, labeled "CHORUS.", is a 16-measure phrase that also repeats. The notation includes various musical symbols such as eighth notes, quarter notes, and rests, with some notes beamed together.

## AN IRISH FAIR DAY.

Words by W. J. O'LEARY. A. M.

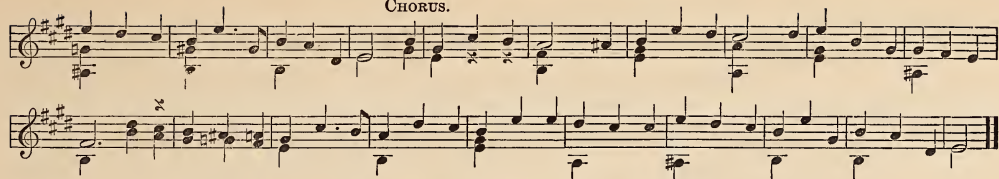
Music by M. J. SAVAGE.

The musical score for "An Irish Fair Day" is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The piece consists of a single 32-measure phrase that repeats. The notation includes various musical symbols such as eighth notes, quarter notes, and rests, with some notes beamed together.

# An Irish Fair Day. Concluded.

23

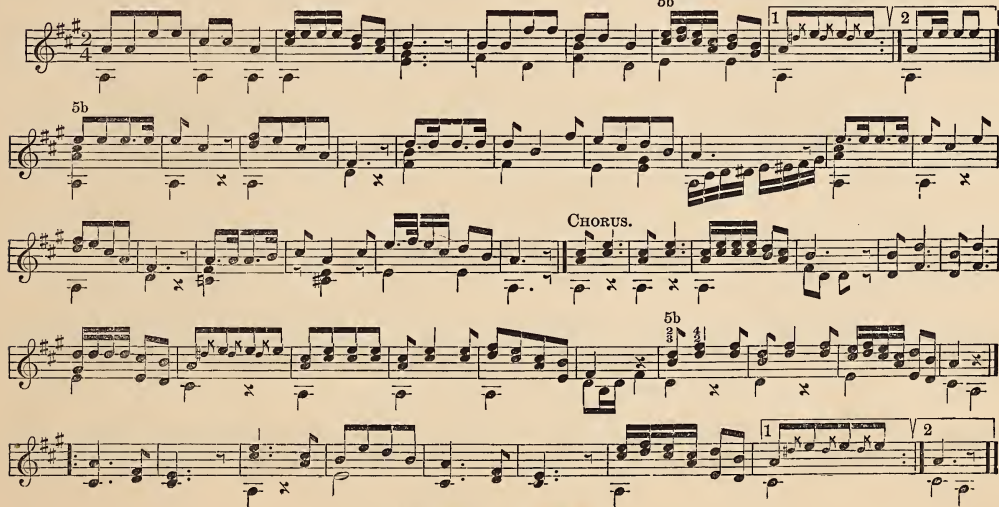
CHORUS.



## MEET ME AT DE GOLDEN GATE.

Words and Music by NED STRAIGHT.

5b



## BAND POLKA.

Tune 4th String to B. Tune 5th String to D $\sharp$ .  
 Read as in the regular tuning.  
 NOTE. The X indicates the 5th string.

## GOD BLESS THE BRIGHT GEM OF THE SEA.

Words by ACTON E. KELLY.

Music by FRANK C. WEBER.

CHORUS.

This musical score is for the chorus of the song 'God Bless the Bright Gem of the Sea'. It consists of three staves of music in treble clef, with a key signature of two sharps (F# and C#) and a 2/4 time signature. The music features a melody line with eighth and sixteenth notes, and a bass line with chords and single notes. The word 'CHORUS.' is written above the second staff.

MULLIGAN'S WAKE.

Words and Music by J. P. SKELLY.

CHORUS.

This musical score is for the chorus of the song 'MULLIGAN'S WAKE'. It consists of three staves of music in treble clef, with a key signature of two sharps (F# and C#) and a 2/4 time signature. The music features a melody line with eighth and sixteenth notes, and a bass line with chords and single notes. The word 'CHORUS.' is written above the second staff. There are fingerings '5b' and '5B' indicated above the notes on the second and third staves.



# PUT MY FOOT IN DE GOLDEN SHOE.

Words and Music by NED STRAIGHT.

5B

1st. 2d.

5b

5B

5B CHORUS.

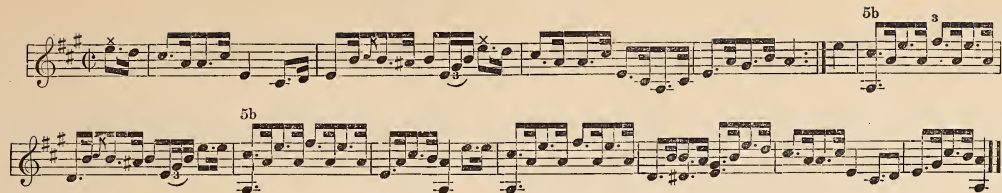
5b

# KEEP DEM GOLDEN GATES WIDE OPEN.

Words and Music by JAMES A. BLAND.

# HIGHLAND REEL.

27



# GOOD DAY JIG.



# VIRGINIA REEL.



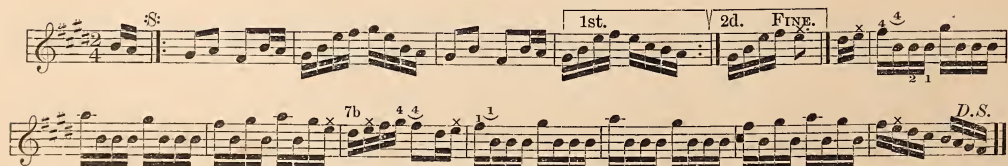
## GWINE TO RIDE UP IN DE CHARIOT.



## MECHANIC'S JIG.



## COBWEB REEL.





# MAY POLE DANCE.

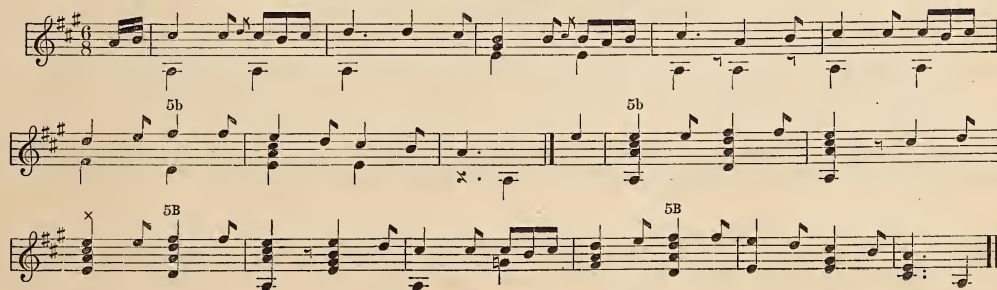
29



# MY LOVE IS BUT A LASSIE.



# WE WONT GO HOME TILL MORNING.



WE'RE A' NODDIN.



AULD LANG SYNE.



JOHN ANDERSON MY JOE, JIG.



PADDY McFAD.

31



NO LUCK ABOUT THE HOUSE.



RORY McLAUN.



## THE STAR SPANGLED BANNER.



## IRISH JIG.



## ROCKY ROAD TO DUBLIN.



# PADDY GO DOWN.

33

Banjo Style.



# JENNY PUT THE KETTLE ON.



# BLUE BELLS OF SCOTLAND.





## HASTE TO THE WEDDING.



## COMIN' THROUGH THE RYE.



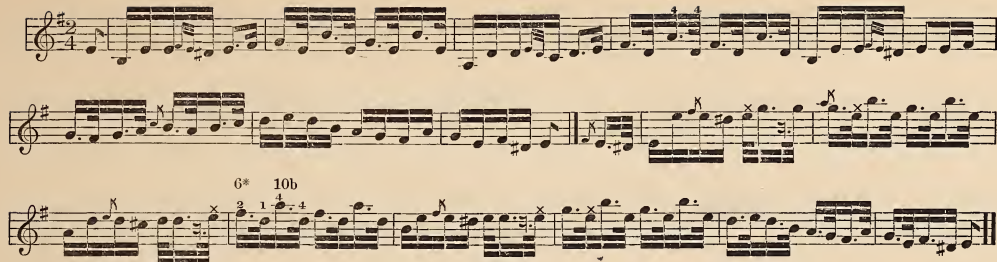
## WEEL MAY THE BOAT ROW.





# OLD TOWN REEL.

35



# PADDY'S DELIGHT.



# THE GIRL I LEFT BEHIND ME.



## BARNEY BRALLIGHAN.



## DROPS OF BRANDY.

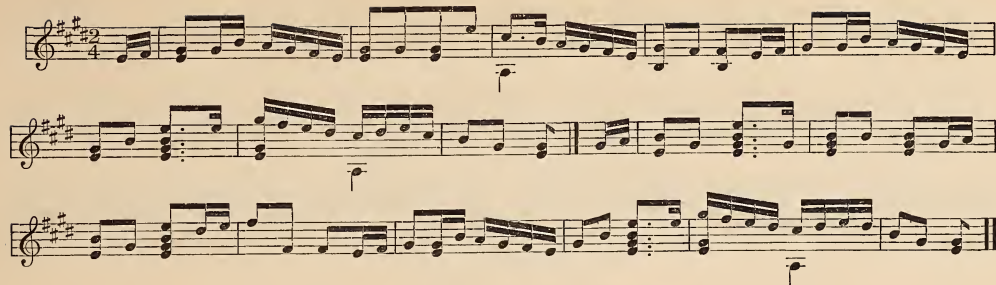


## SWISS WALTZ.



## THE COCKADE.

37



## POLLY HOPKIN'S WALTZ.



## TYROL WALTZ.

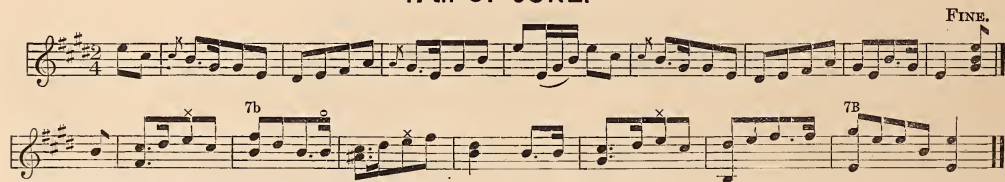


Copyright, 1886, by B. W. Hitchcock.

## HUNGARIAN WALTZ.



## 17th OF JUNE.



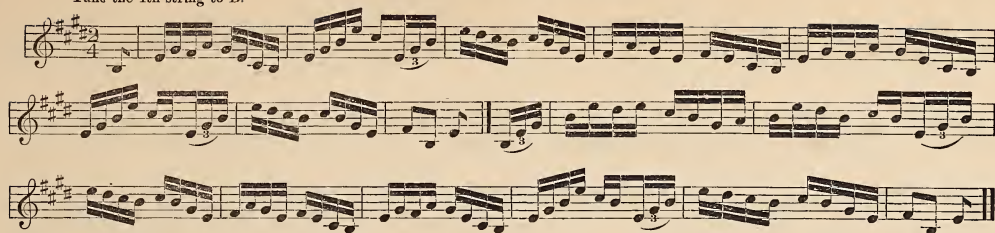
## WIDOW MACHREE.



Tune the 4th string to B.

## PEEL'S FAVORITE REEL.

39

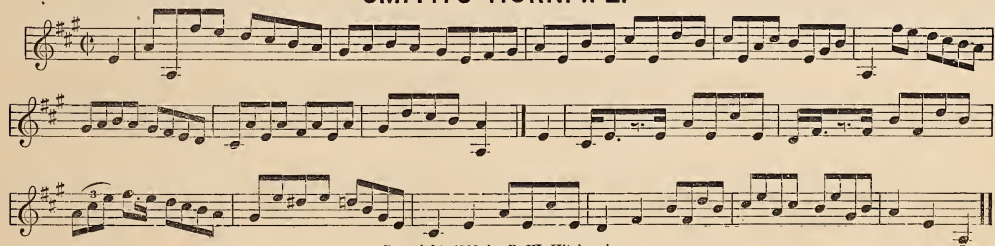


## GAZELLE HORNPIPE.

FINE.



## SMITH'S HORNPIPE.





## SPRIG OF SHILLALAH.



## OPERA REEL.



## THE GOOSE HANGS HIGH.



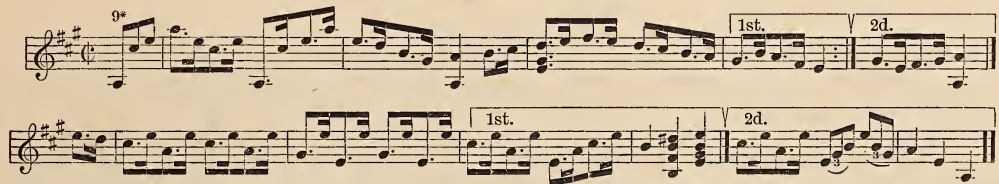


# YORKSHIRE HORNPIPE.

41



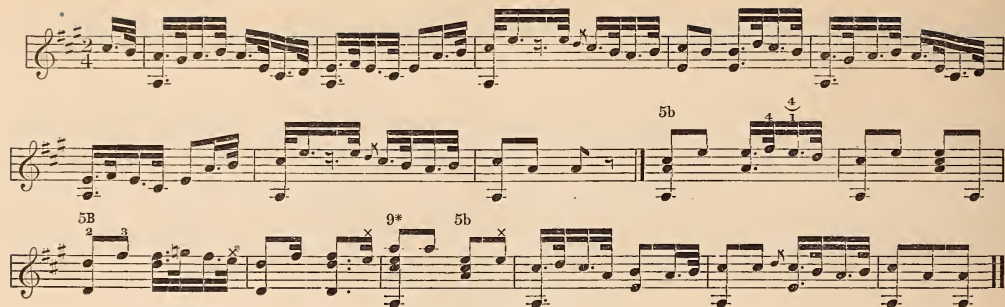
# DICK SAND'S CLOG.



# KELVIN GROVE.



## OLD ZIP COON.



## RORY O'MORE.



## CHORUS JIG.



# HOME SWEET HOME.

43



# MONEY MUSK.



# COTILLION REEL.



## POP GOES THE WEASEL.



## BILLY'S BACK ROOM.



## LAMPLIGHTER'S HORNPIPE.

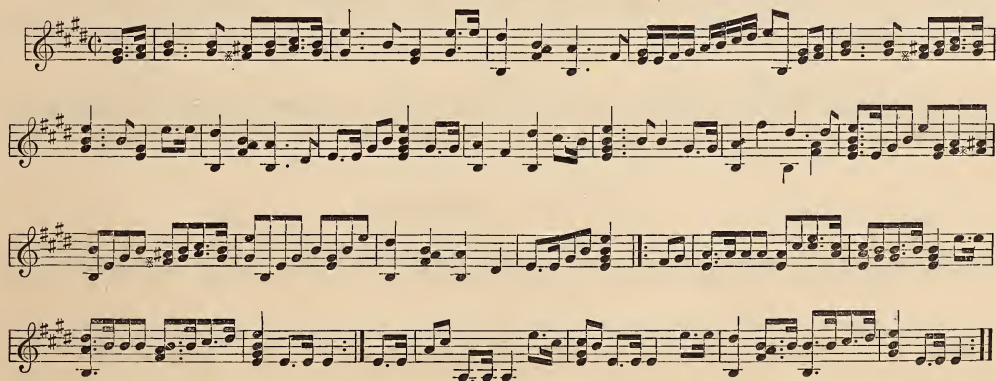


# EMPRESS VARSOVIENNE.

45



## STOP DAT KNOCKIN.





## SHADDOCK'S JIG.

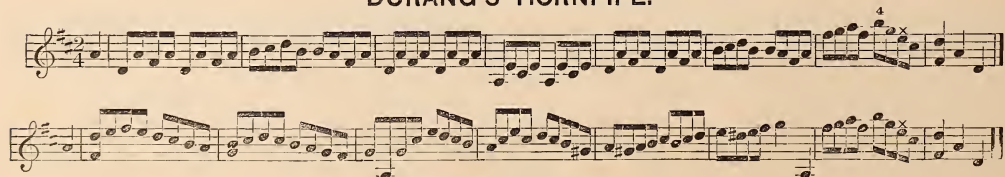


## WHOLE HOG OR NONE.

Banjo style.



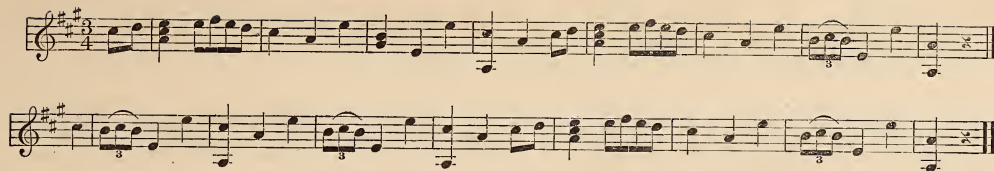
## DURANG'S HORNPIPE.



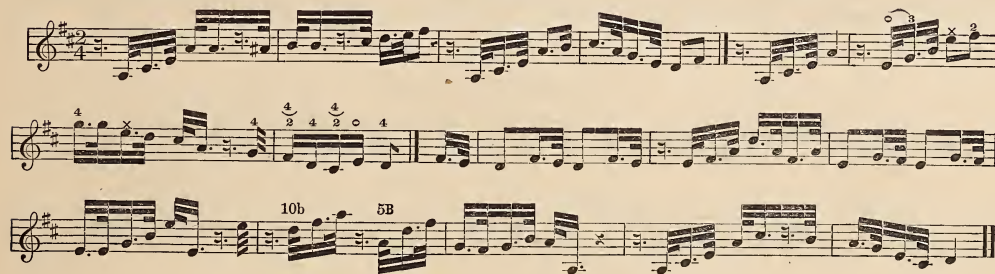


# BUY A BROOM WALTZ.

47



# ISAAC'S JIG.



# SPANISH WALTZ.



Copyright, 1886, by B. W. Hitchcock.

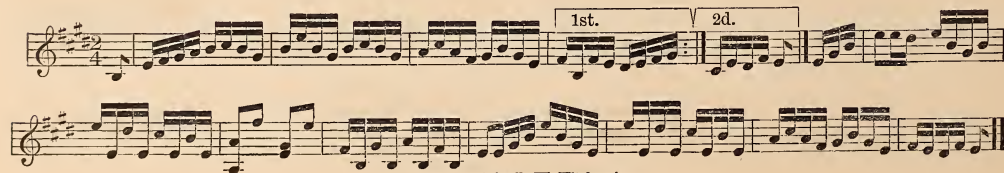
## ROBIN ADAIR.



## CHINESE DANCE.



## SPEED THE PLOUGH.



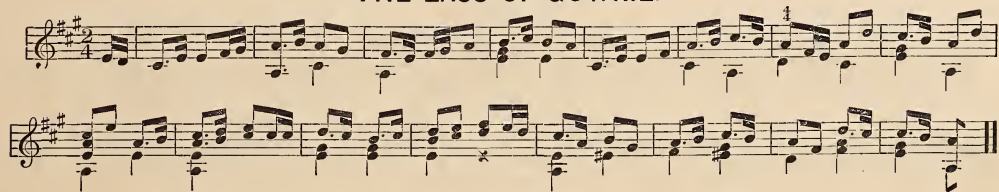
# COUNTRY REEL.

49

Banjo Style.



# THE LASS OF GOWRIE.



# ANNIE LAURIE.

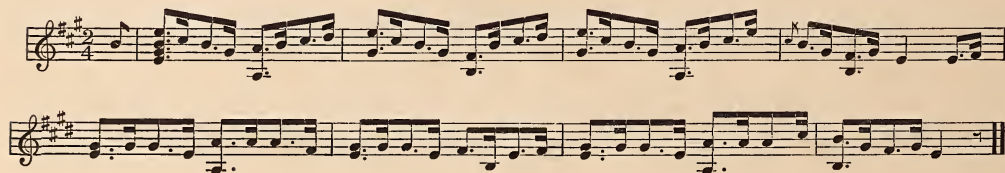


## ARKANSAS TRAVELLER.

Tune the 4th string to B.



## BLUE MONDAY.

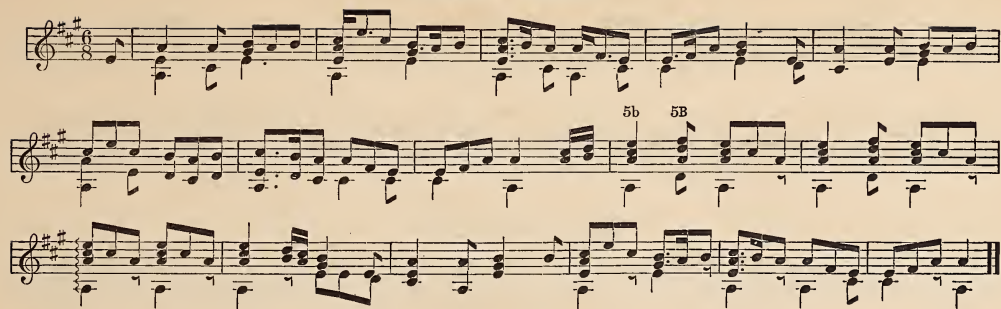


## THE POACHERS.



# RONNIE DOON.

51



# JIM CRACK CORN.

Banjo style.



# OLE JOE.

Banjo style.





## FISHER'S HORNPIPE.



## MOUNTAIN REEL.



## LARRY O' GAFF.





# REE ROW MY TRUE LOVE.

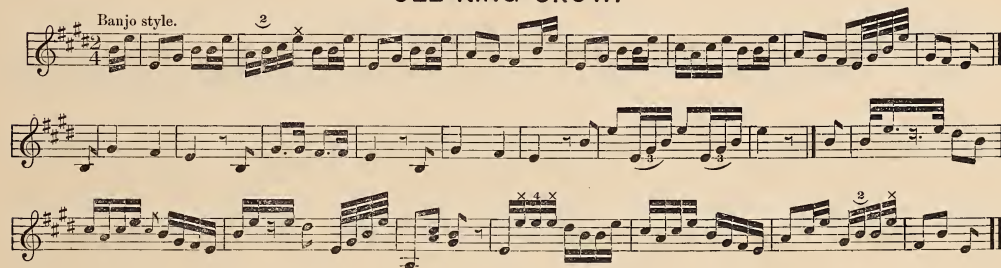
53

Banjo style.



# OLE KING CROW.

Banjo style.

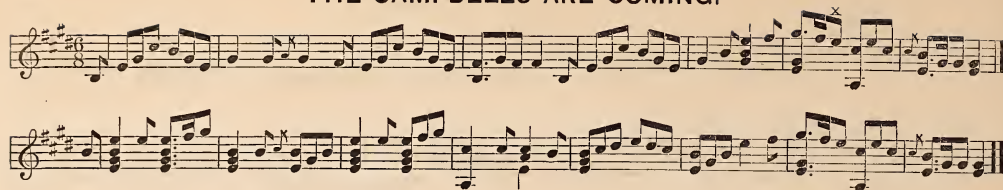


# SUCH A GITTEN UP STAIRS.

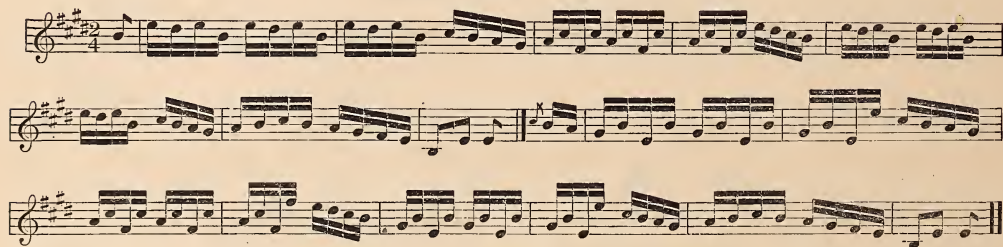
1st.



## THE CAMPBELLS ARE COMING.



## DEVIL'S DREAM.



## SEVILLE WALTZ.



## SCOTCH BAG PIPES. No. 1. Characteristic.

55

Tune 4th String down to F $\sharp$ .    Tune 5th String up to F $\sharp$ .  
Read as in the regular tuning.

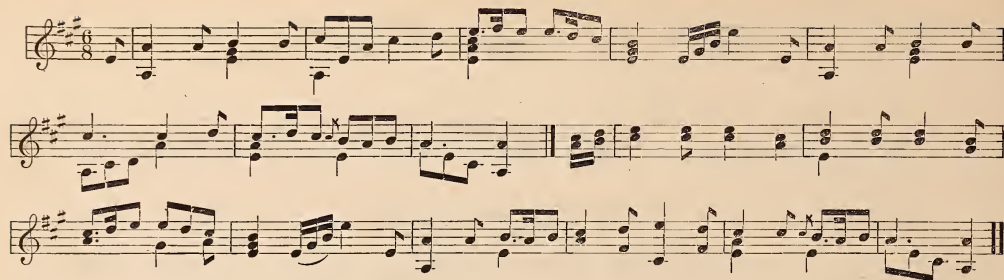
The musical score for 'SCOTCH BAG PIPES. No. 1. Characteristic.' is written for guitar in D major (two sharps) and 2/4 time. It consists of four staves. The first three staves contain the main melody and accompaniment. The fourth staff is a Coda, marked 'Piano', which concludes the piece. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, notes, rests, and dynamic markings.

## SCOTCH BAG PIPES. No. 2. Characteristic.

Tune the 4th string to B.  
Read as in the regular tuning.

The musical score for 'SCOTCH BAG PIPES. No. 2. Characteristic.' is written for guitar in D major (two sharps) and 2/4 time. It consists of two staves. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, notes, rests, and dynamic markings. There are specific fingering indications, such as '5b' and '1 2 4 4', above certain notes.

## BEGONE DULL CARE.



## TARA'S HARP, OR GRAMACHREE.



## EVELEEN'S BOWER.



# FRED WILSON'S CLOG.

57



# STANDARD CLOG.

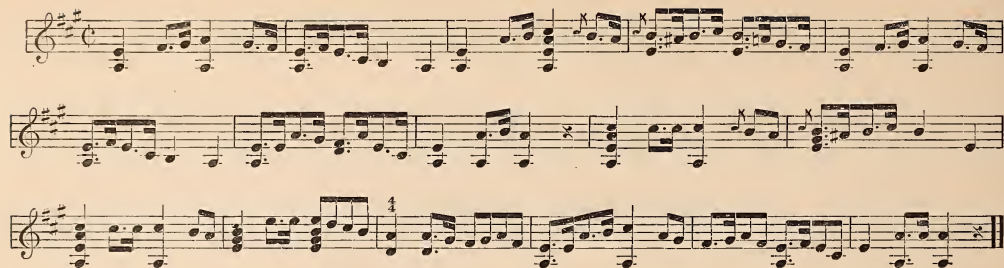


# OH SUSANNA.





## HAIL TO THE CHIEF.



## COME TO THE OLD GUM TREE.

Banjo style. 8:



## DE CHARLESTON GALS.

Banjo style.

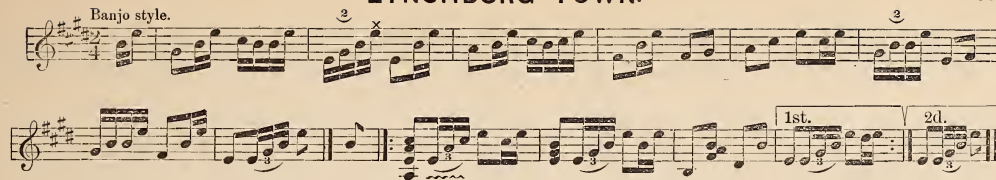




# LYNCHBURG TOWN.

59

Banjo style.



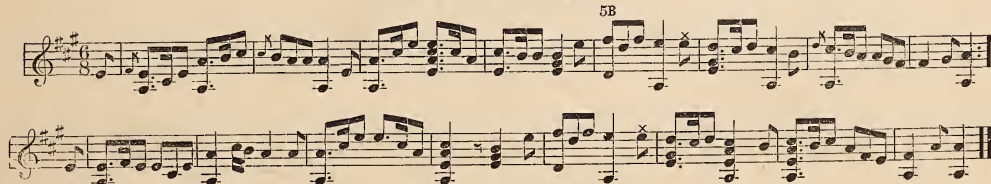
# DAVE REED'S REEL.

Banjo Style.

Tune the 4th. string to B.



# KATE KEARNEY.



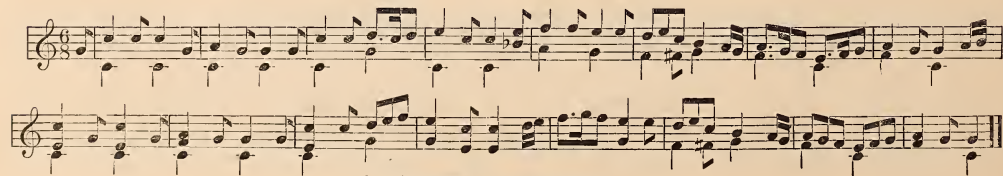
## EDINBURGH TOWN.



BELIEVE ME OF ALL THOSE ENDEARING YOUNG CHARMS.

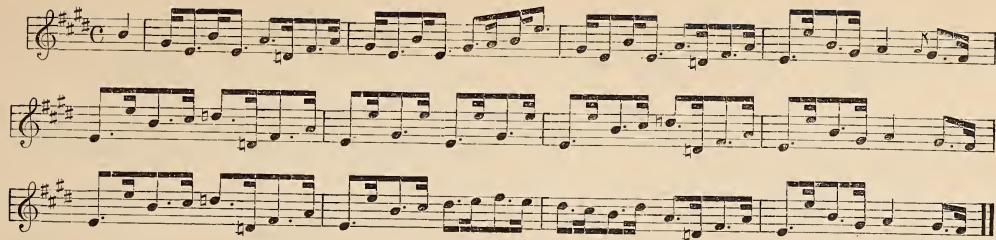


THE YOUNG MAY MOON.

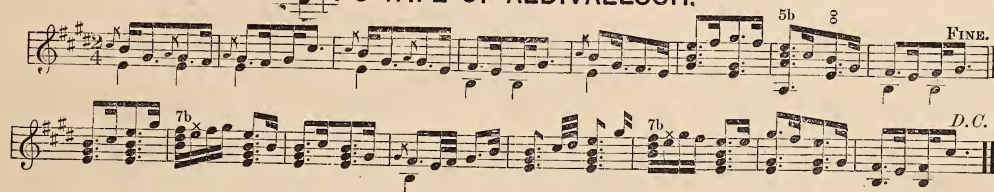


# TULLOCHGORUM.

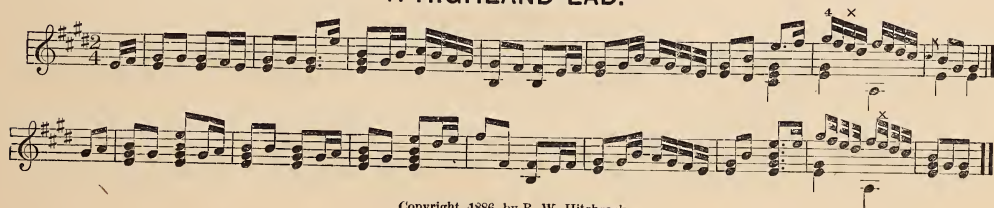
61



## BOY'S WIFE OF ALDIVALLOCH.



## A HIGHLAND LAD.



## SOLDIER'S MARCH.

5B

5b

4

1

1st. FINE.

D.C. TRIO.

3b

5B

The score for 'SOLDIER'S MARCH' is written in 2/4 time with a key signature of one sharp (F#). It consists of three staves. The first staff begins with a wavy line and the label '5B'. The second staff contains a first ending marked '1st.' and 'FINE.', followed by a double bar line and then the 'D.C. TRIO.' section. The third staff continues the melody with various fingerings indicated by numbers like '4', '1', '3b', and '5B'.

## ALABAMA WALK AROUND.

Banjo style.

4

3

3

3

1st. 2d. Break.

The score for 'ALABAMA WALK AROUND' is in 2/4 time with a key signature of one sharp. It features a 'Banjo style.' instruction. The notation includes triplets and various fingerings. The piece concludes with a first ending ('1st.') and a second ending ('2d.') leading to a 'Break' section.

## BOSTON JIG.

1st. 2.

1st. 2d.

The score for 'BOSTON JIG' is in 2/4 time with a key signature of one sharp. It is divided into two systems. The first system includes a first ending ('1st.') and a second ending ('2.'). The second system also features first ('1st.') and second ('2d.') endings. The music is characterized by rapid sixteenth-note patterns.

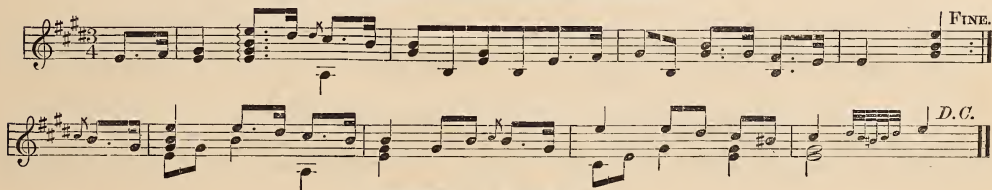


IT'LL NEBBER DO TO GIVE IT UP SO.

Banjo Style.



THE LAST ROSE OF SUMMER.

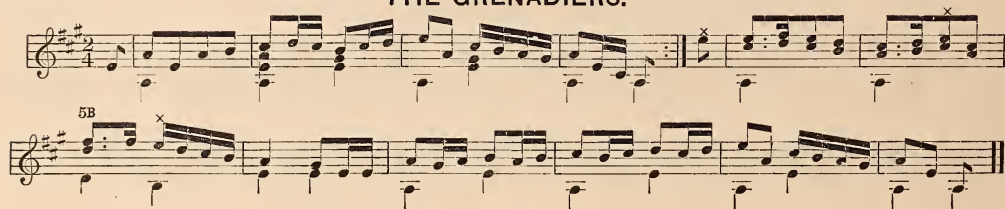




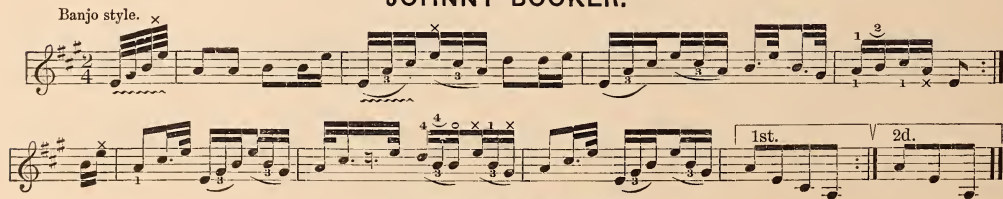
## JESSIE THE FLOWER OF DUNBLANE.



## THE GRENADIERS.



## JOHNNY BOOKER.



# RACQUET REEL.

F. B. C.

65

Tune 4th string to B.



# LOUISIANA BELLE.



# SING DARKIES, SING.



## PASTIME JIG.

Banjo effects. Guitar Fingering.

Musical score for 'Pastime Jig' in 4/4 time, featuring Banjo effects and Guitar Fingering. The score consists of four staves. The first staff includes fingering numbers 4, 2\*, and an 'X' mark. The second staff includes a '5B' marking. The third staff includes '5B' and '5b' markings. The fourth staff includes '3', '2\*', '1st.', and '2d.' markings, indicating first and second endings.

## FRANK WILSON'S FAVORITE JIG.

Banjo effects. Guitar Fingering.

Musical score for 'Frank Wilson's Favorite Jig' in 2/4 time, featuring Banjo effects and Guitar Fingering. The score consists of three staves. The first staff is marked 'Minor.' and includes fingering numbers 4, 1, and a '5B' marking. The second staff includes '5b' and '1' markings. The third staff includes '3B', '5\*', '5B', '7\*', '8\*', '1st.', and '2d.' markings, indicating first and second endings.

## THE ROSE TREE.

67



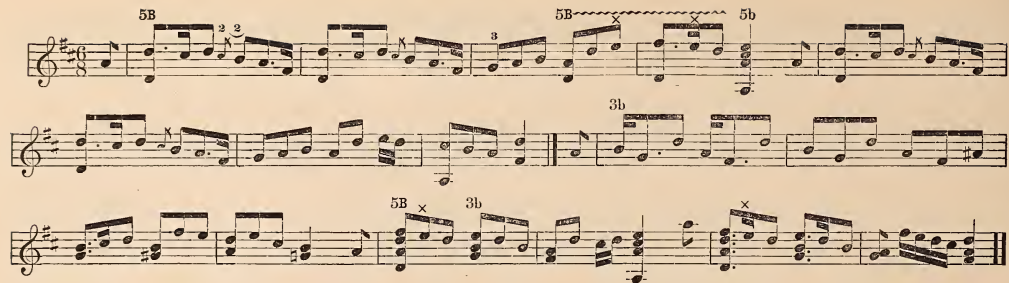
## ST. PATRICK'S DAY.



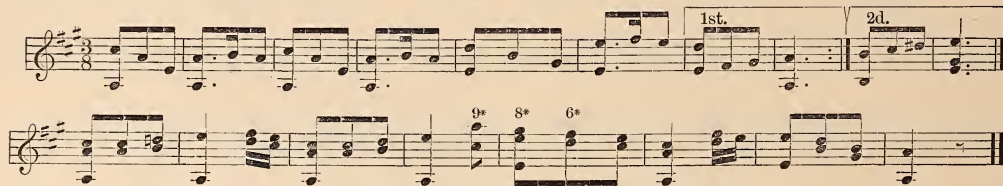
## ONE BUMPER AT PARTING.



## PRIDE OF KILDARE.



## AIR FROM TROVATORE.



## AIR FROM PATIENCE. No. I.





# DAISY WALTZ.

69

Musical score for Daisy Waltz, 3/4 time, key of D major. The score consists of three staves. The first staff is the main melody. The second staff has two parts: '1st.' and '2d.'. The third staff also has two parts: '1st.' and '2d.'. The music features a mix of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes.

# THE GEM WALTZ.

Musical score for The Gem Waltz, 3/4 time, key of D major. The score consists of two staves. The first staff is the main melody. The second staff has two parts: '1st.' and '2d. D.C.'. The music features a mix of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The word 'FINE.' is written above the first measure of the second staff.

# THE CUCKOO.

Tune the 4th string to B.

Musical score for The Cuckoo, 3/4 time, key of D major. The score consists of three staves. The first staff is the main melody. The second and third staves are accompaniment. The music features a mix of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes.

## THE PALMETTO SCHOTTISCHE.

5b

4b

4B

2b

2B

2B

*D.S.*

This musical score is for 'THE PALMETTO SCHOTTISCHE'. It consists of three staves of music in 2/4 time, with a key signature of two sharps (F# and C#). The first staff begins with a treble clef and a 2/4 time signature. The second staff continues the melody. The third staff includes various musical notations such as '4b', '4B', '2b', '2B', and 'D.S.' (Da Capo). There are also some 'x' marks above certain notes.

## ANDY LEAVITT'S POLKA.

1st.

2d.

FINE.

2B

1b

slide.

2B

4

*D.C.*

Trio.

Har.

on 4th str.

7 5 4

2B

*D.C.*

This musical score is for 'ANDY LEAVITT'S POLKA'. It consists of two staves of music in 2/4 time, with a key signature of two sharps. The first staff includes first and second endings ('1st.', '2d.', 'FINE.') and a '2B' marking. The second staff includes a 'slide.' instruction, a '2B' marking, a '4' note, a '*D.C.*' (Da Capo) instruction, a 'Trio.' section, a 'Har.' (Harmonica) section, and a '7 5 4' sequence. The piece concludes with a '2B' marking and a '*D.C.*' instruction.

## THE GOSSAMER WALTZ.

1st.

2d.

FINE.

6\*

3

4

2d.

This musical score is for 'THE GOSSAMER WALTZ'. It consists of three staves of music in 3/4 time, with a key signature of two sharps. The first staff begins with a treble clef and a 3/4 time signature. The second staff includes first and second endings ('1st.', '2d.', 'FINE.') and a '6\*' marking. The third staff includes a '3' marking, a '4' marking, and a '2d.' marking. The piece concludes with a '2d.' marking.

# AIR FROM FILLE DE MADAM ANGOT.

71

Musical score for 'AIR FROM FILLE DE MADAM ANGOT.' The score is written on three staves in G major (one sharp) and 6/8 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It features a melody with eighth and sixteenth notes, and a bass line with eighth notes. The second staff continues the melody and bass line, with some notes marked with 'x' and '3'. The third staff includes a first ending marked '1st.' and a second ending marked '2d.' with a repeat sign. The score concludes with a double bar line.

# AIR FROM FAUST.

Musical score for 'AIR FROM FAUST.' The score is written on four staves in G major (one sharp) and 6/8 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It features a melody with eighth and sixteenth notes, and a bass line with eighth notes. The second staff includes a first ending marked '1st.' and a second ending marked '2d.' with a repeat sign. The third staff continues the melody and bass line, with some notes marked with 'x' and '3'. The fourth staff concludes the piece with a double bar line.

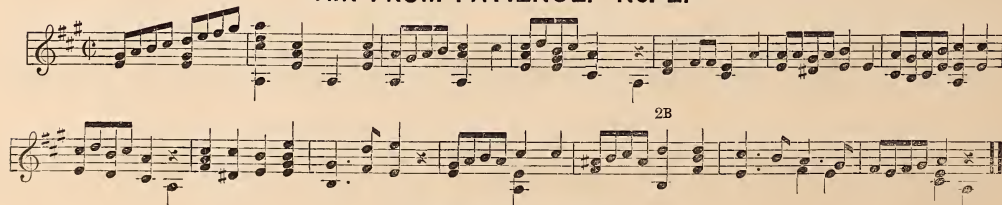
## COLLEGE HORNPIPE.



## COUNTRY DANCE.

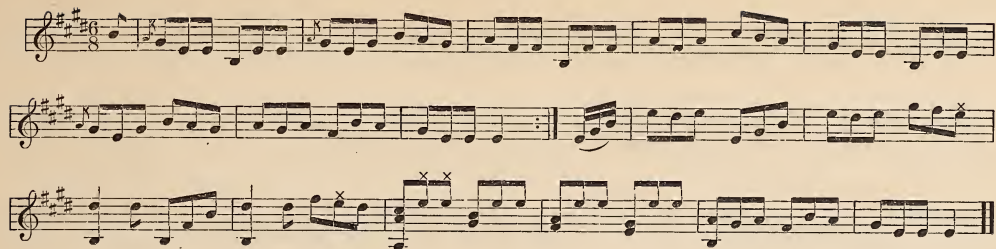


## AIR FROM PATIENCE. No. 2.



# THE IRISH WASHERWOMAN. .

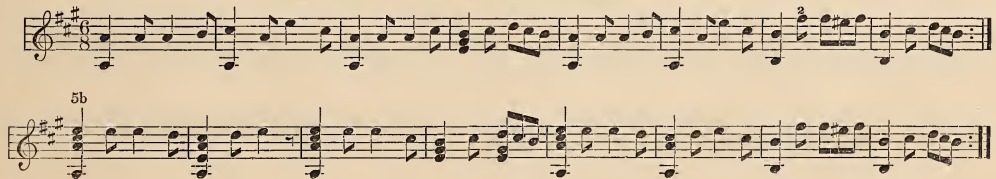
73



# ROBINSON CRUSOE.



# NORAH CREINA. Irish Jig.





# BONNIE DUNDEE.



## MONEY IN BOTH POCKETS.



## GARRY OWEN. Irish Jig.



# PADDY WHACK JIG.

75

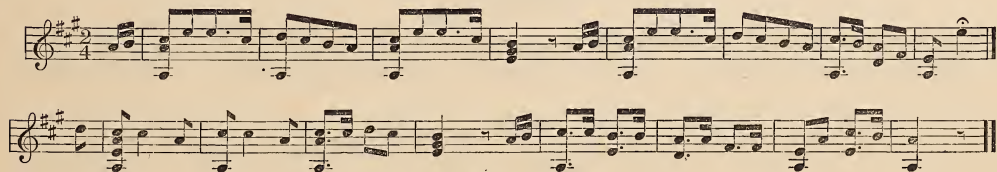


# DE OLE GREY GOOSE.

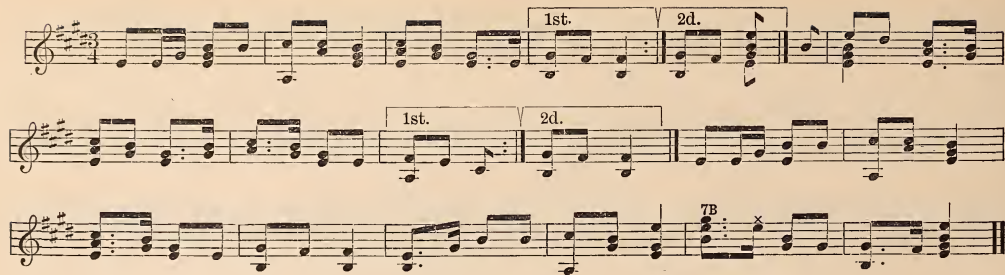
Banjo style.



# MARY BLANE.



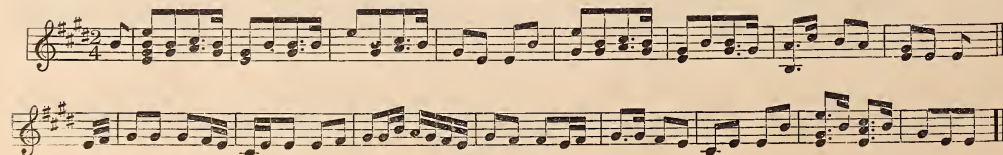
## ROSA LEE.



## BACK SIDE OF ALBANY.



## DANDY JIM.

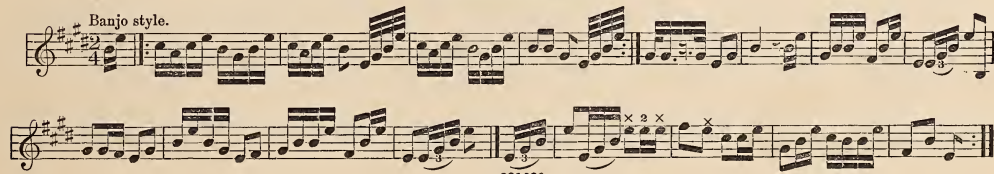


A Minor.



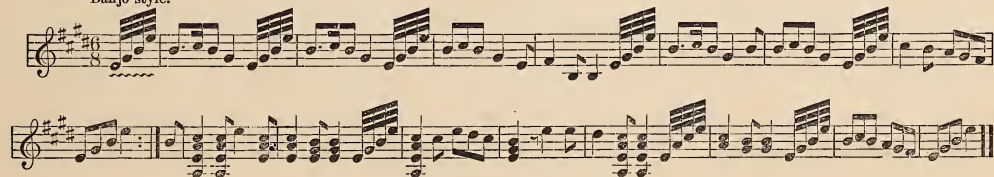
## BOATMAN'S DANCE.

Banjo style.



## THE FLOATING SCOW.

Banjo style.



## JENNY GET YOUR HOE CAKE DONE.



## WHO'S DAT KNOCKIN AT DE DOOR.



## MISS GENIE REED'S JIG.





# SAILOR ON SHORE HORNPIPE.

79

A Minor. Banjo style.



# JORDAN AM A HARD ROAD.

Banjo style.



# BLUE EYES POLKA.



## THE MAY-POLE POLKA.

6\* 2

1st.

2d.

FINE.

*D.C.*

The musical score for 'THE MAY-POLE POLKA.' is written in 4/4 time with a key signature of one sharp (F#). It begins with a treble clef and a repeat sign. The first staff contains the main melody, marked '1st.' and '2d.' for first and second endings. The second ending leads to a double bar line. The third staff continues the melody, marked 'D.C.' (Da Capo). The piece concludes with a final note.

## FLANAGAN'S WAKE. Irish Jig.

*Stur.*

The musical score for 'FLANAGAN'S WAKE. Irish Jig.' is written in 6/8 time with a key signature of one sharp (F#). It begins with a treble clef and a repeat sign. The first staff contains the main melody, marked 'Stur.' (Staccato). The second staff continues the melody, marked with various fingerings (1, 2, 3, 4) and accents. The third staff continues the melody, marked with various fingerings (1, 2, 3, 4) and accents. The piece concludes with a final note.

## THE RED ROSE WALTZ.

1st.

2d.

FINE.

\* 6\*

1st. 9\*

2d.

The musical score for 'THE RED ROSE WALTZ.' is written in 3/4 time with a key signature of one sharp (F#). It begins with a treble clef and a repeat sign. The first staff contains the main melody, marked '1st.' and '2d.' for first and second endings. The second ending leads to a double bar line. The third staff continues the melody, marked 'FINE.' and '\* 6\*'. The fourth staff continues the melody, marked '1st. 9\*' and '2d.'. The piece concludes with a final note.

# THE MOSS ROSE POLKA.

81

1st. 2d.

1st. 2d.

The musical score for 'The Moss Rose Polka' is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of three staves. The first staff contains the first two measures of the first ending, followed by a repeat sign and then the second ending. The second staff continues the melody. The third staff contains the first two measures of the second ending, followed by a repeat sign and then the second ending. The first ending is marked '1st.' and the second ending is marked '2d.'.

# BOSTON CLOG HORNPIPE.

The musical score for 'Boston Clog Hornpipe' is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of four staves. The first staff contains the first two measures of the first ending, followed by a repeat sign and then the second ending. The second staff continues the melody. The third staff contains the first two measures of the second ending, followed by a repeat sign and then the second ending. The fourth staff contains the first two measures of the third ending, followed by a repeat sign and then the third ending. The first ending is marked '1st.', the second ending is marked '2d.', and the third ending is marked '3d.'.

## THE WOODBINE POLKA.



## SWISS MAZURKA.



## THE NINA POLKA.



# PERHAPS SHE'S ON THE RAILWAY.

83

5B

5B

This musical score is for the piece 'Perhaps She's on the Railway'. It is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The score consists of three staves. The first staff contains the main melody. The second and third staves provide harmonic accompaniment, with the third staff featuring a more complex, arpeggiated texture. There are two '5B' markings above the second staff, indicating specific fingering or bowing techniques.

# THE SANGALLI TRICK DANCE.

Tune 4th string to B.

1

2

Har. 12th.

2b

7b

4 4 1

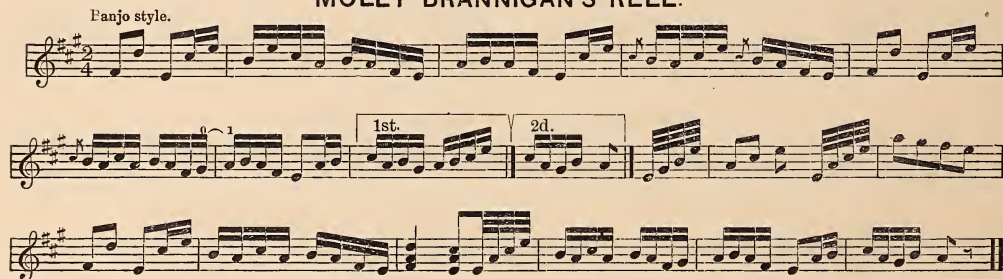
This musical score is for 'The Sangalli Trick Dance'. It is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The score consists of four staves. The first staff begins with the instruction 'Tune 4th string to B.' and contains the main melody. The second staff continues the melody with a '2' marking above it. The third staff features a 'Har. 12th.' marking, indicating a harmonic at the 12th fret, and includes '2b' and '7b' markings. The fourth staff concludes the piece with '4 4 1' markings above it, likely indicating a specific rhythmic pattern or fingering.



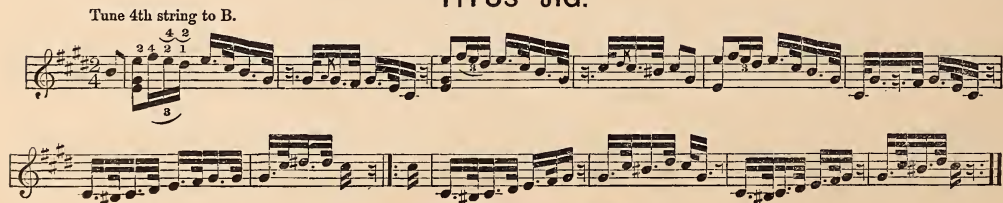
## PHIL ISAAC'S JIG.



## MOLLY BRANNIGAN'S REEL.



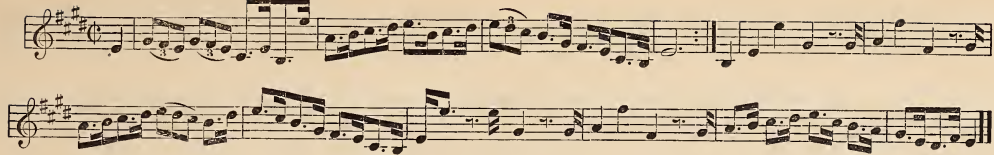
## TITUS' JIG.



# O'NEIL'S JIG.

85

Tune 4th string to B. Banjo style.



# NEW YORK JIG.

Tune 4th string to B. Banjo Style.

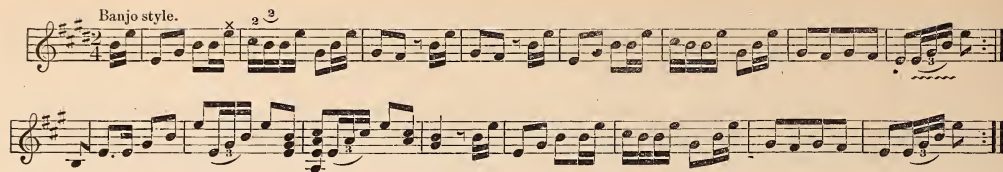


# LAME SOLDIER WALK AROUND.

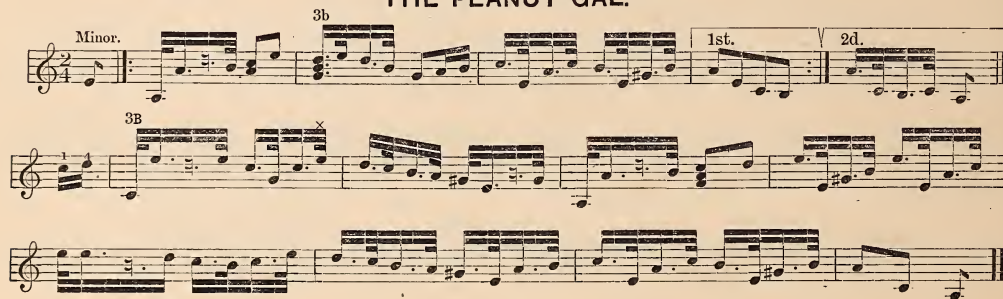
Banjo style.



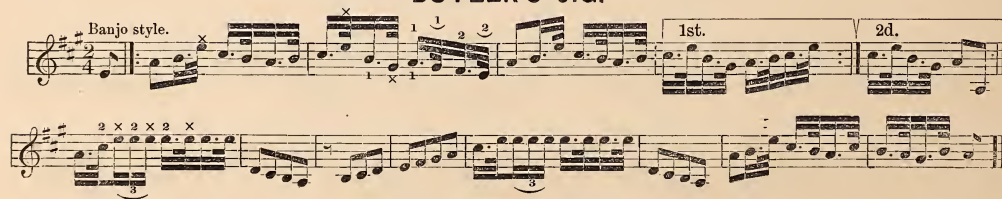
# BOUND TO RUN ALL NIGHT, OR CAMPTOWN RACES.



## THE PEANUT GAL.



## BUTLER'S JIG.



# BLIND HORSE JIG.

87

Minor.



# PICAYUNE BUTLER.

Banjo Style.



D. S.

# RUSTIC JIG.

Banjo Style.  
Tune 4th string to B



FINE.

D. S.

Banjo Style.

## PHILADELPHIA JIG.



Banjo Style.

## COTTON POD REEL.



Banjo Style.

## BRIGHTON JIG.





Banjo Style.



## CLAM BAKE REEL.

Banjo Style.



## RATTLESNAKE JIG.

Banjo Style.



## TOM BRIGGS' JIG.

*Slow.*

on 4th string.

2 2 1 2

5b

3 4 + 1

0 0 +

5b 1st.

2d.

## FLAT BOAT WALK AROUND.

Banjo Style.

3

1 2.

1st.

2d.

Break.

## ALLIGATOR WALK AROUND

Banjo Style.

1

2d.

Break.

# ALL NIGHT REEL.

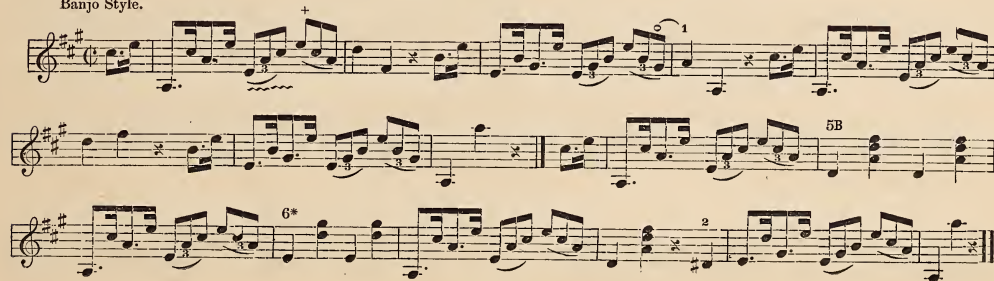
91

Banjo Style.



## STOP JIG.

Banjo Style.



## AIR FROM LE PETIT DUC. Waltz movement.

Musical score for "AIR FROM LE PETIT DUC" in 3/4 time, featuring a waltz movement. The score is written for a single melodic line with a piano accompaniment. The key signature has two sharps (F# and C#). The score consists of three staves. The first staff ends with a repeat sign. The second staff includes a first ending marked "1\*" and a second ending marked "2B". The third staff concludes with a "D. C." (Da Capo) instruction. The piece ends with a "Fine." marking.

## AIR FROM THE MIKADO. Duet—Nanki-Poo &amp; Ko-Ko.

Musical score for "AIR FROM THE MIKADO" in 6/8 time, featuring a duet for Nanki-Poo and Ko-Ko. The score is written for two voices with piano accompaniment. The key signature has two sharps (F# and C#). The score consists of four staves. The first staff includes a first ending marked "11\*" and a second ending marked "9\*". The second staff includes a first ending marked "1\*" and a second ending marked "6\*". The third staff includes a first ending marked "5b" and a second ending marked "p". The fourth staff includes a first ending marked "9\*" and a second ending marked "13\*", followed by a "7B" instruction. The piece ends with a "Fine." marking.

# BARBE BLEUE POLKA.

93

Musical score for Barbe Bleue Polka, featuring five staves of music in 2/4 time. The key signature has two sharps (F# and C#). The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. A first ending is marked with a double bar line and a repeat sign, with a '5\*' above it. A second ending is marked with a '2' above it. The word 'FINE.' appears above the third staff. The notation 'or 8va.' is written above the fourth staff, indicating an optional octave variation. The piece concludes with a final cadence marked with a double bar line and a repeat sign.

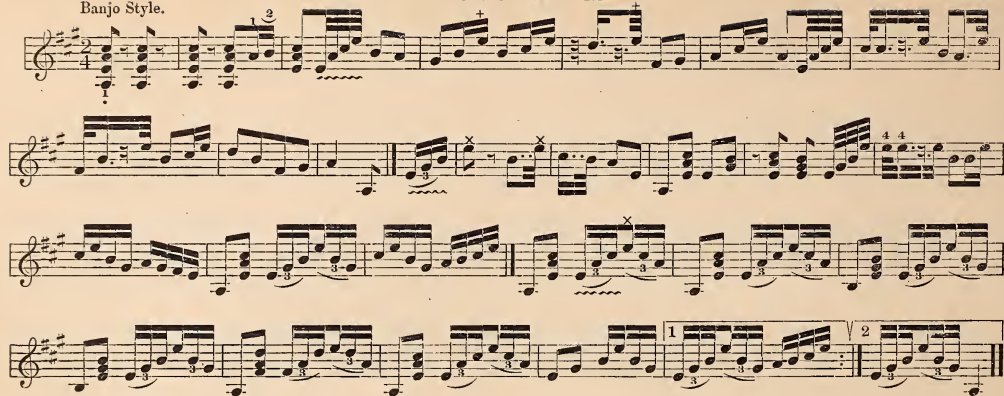
## AIR FROM BILLIE TAYLOR. Waltz Movement.

Musical score for Air from Billie Taylor, featuring two staves of music in 3/4 time. The key signature has two sharps (F# and C#). The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. A first ending is marked with a double bar line and a repeat sign, with a '6\*' above it. A second ending is marked with a '9\*' above it. The piece concludes with a final cadence marked with a double bar line and a repeat sign.

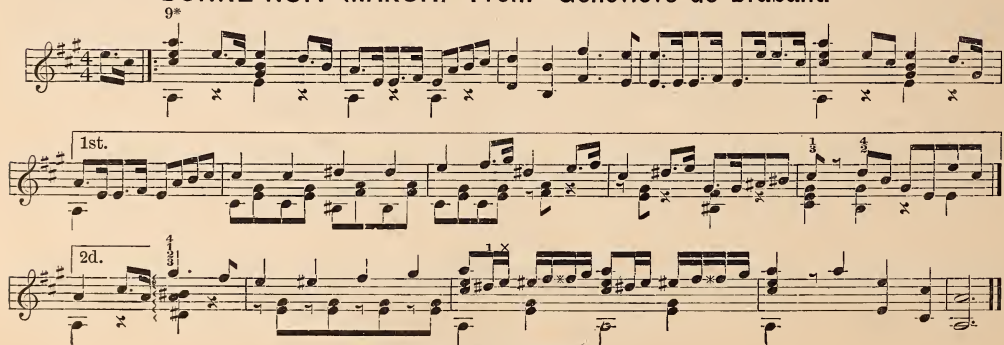


## LUCY LONG.

Banjo Style.



## BONNE NUIT MARCH. From "Genevieve de Brabant."



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